



10/6/2017

Chairman Ajit Pai
Commissioner Mignon Clyburn
Commissioner Michael O'Rielly
Commissioner Brendan Carr
Commissioner Jessica Rosenworcel
c/o Marlene H. Dortch, Secretary

Federal Communications Commission
445 12th Street, S.W.
Washington, D.C. 20554

Re: ET Docket No. 14-165 and GN Docket Nos. 12-268 and 14-166 Via Electronic Filing

Dear Chairman Pai, Commissioner Clyburn, Commissioner O'Rielly, Commissioner Carr,
Commissioner Rosenworcel, and Ms. Dortch,

On behalf of **Wakefield** high school, located in Raleigh, North Carolina, that provides approximately **12** performances per year to **2500** audience members and education programs to **5000** students, I write with concern about available spectrum and protection for our wireless microphones and backstage communications devices.

Wakefield High School Mission Statement

To provide a significant training ground for students in dramatic arts.

To provide multiple opportunities for students to view each other's dramatic work.

To provide multiple opportunities for student to perform for selected audiences and the public.

I strongly support the Commission's proposal to expand Part 74 license eligibility to include persons and organizations that can demonstrate the need for professional, high-quality audio and have the capability of providing it through conscientious use of wireless microphones. We support and endorse the Comments filed in these dockets by The Performing Arts Wireless Microphone Working Group.

School theatre programs and professional performing arts organizations hold thousands of performances each year, and wireless microphones are essential to producing high-quality performances while limiting significant public safety concerns. Professional wireless capability, with successful interference protection, is essential to educational theatre, both in the training and safety of students, onstage and backstage.

I have been the theatre teacher at Wakefield High School since 2000 and over that time period I have had to liquidate 16 wireless mics and now an additional 8 wireless mics due to the selling off of different frequencies. This in itself is a huge burden for a high school to be able to survive and produce quality performances as the equipment is very expensive.

We use a variety of wireless devices including microphones, cue and control as well as equipment controlling devices for lighting and automation.

For a typical musical we will use between 16-24 wireless mics and devices that enhance the quality of the production. In addition to using these devices, we also are able to train our technicians to use them and those skills are able to be used in the work place upon graduation. (School to work). We use these devices also for our educational matinee performances where we service over 5000 Elementary and Middle School audience members. Without the wireless technology, it would be very difficult to hold their attention throughout the performance and with the number of performances our performers would get tired out quickly not having sound reinforcement.

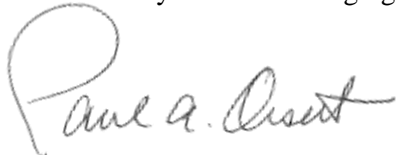
Our particular mics run in the 600MHz range and are somewhat tunable. We are fortunate to have been able to purchase and maintain them for several years prior to the other frequencies being sold off. When we had to move out of the 700 MHz range, that cost us about \$15,000 which I had to save up and scrimp for several years to afford. We do have a resident lighting and sound designer we use who holds an electrical engineering degree from NCSU. He has his own company and works with our students and technicians each year.

I would urge the Commission to grant a Part 74 license if an applicant can provide certification of:

- A mission statement of providing performing arts to the public;
- A history of professional-quality wireless audio presentations to audiences without interference;
- Technical guidance and frequency coordination by qualified professionals (active in audio engineering who have academic degrees or equivalent professional experience and who are familiar with radio-frequency coordination);
- A commitment to register for protection only the frequencies, times, and locations actually needed; and
- A practice of keeping logs of all wireless microphone uses, including frequencies, for all performances.

Besides education, school theatre programs provide demonstrable service to their individual communities, serving as a hub for entertainment, dialogue, and affirmation of student achievement and growth in important 21st century skills, such as creativity, collaboration, communication and critical thinking. . . . They also contribute to local economies in every community across this country. I respectfully endorse the Commission's proposal to expand Part 74 LPAS rules to accommodate schools and performing arts organizations that use fewer than 50 wireless microphones. The proposal is a much-needed solution that benefits the arts community and the public as well as the many new and emerging unlicensed white space technologies.

Sincerely,



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